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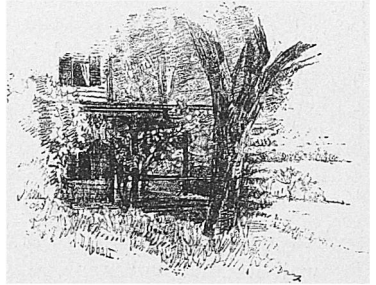
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THE SUMMER STUDIOS OF AMERICAN ARTISTS.

(With original illustrations of many of them.)

THE life of a sincere and ambitious artist is an endless circle of labor. The fact that his work is of an intensely congenial nature makes the artist's toiling a genuine pleasure to him. Your successful painter of the hour is he who, palette and brushes laid aside, is yet brain-busy with the color scheme or composition of a prospective picture. The true artist's work is his play, and for relaxation he needs but change his tools—lay down the brush for the pastel point, or substitute the pencil for the etching needle. It is easy to cry out that one is idle because his hands are unemployed, while his mind may be working with the industry of a steam-drill. A really great picture is the result of much severe mental labor, and men have evolved masterpieces before now, lying prone on their backs at midday. Then, again, it is well to remember that the success of an important work of art—be it painting, book, or statue—hangs largely upon the artist's mood. This is more true than most persons can be made to understand.



STUDIO OF AGNES D. ABBATT.

An artist in the summer time has an advantage over most of his professional brethren in that he may pursue his labors wheresoever he will. He may set up his impromptu studio on the mountain top or at the sea-side and be quite at home in either place. But few sections of the inner country can now be found where the white umbrella and the sketching easel have not been planted, and various parts of attractive coast and mountain lands have appealed so strongly to certain artists that they have erected permanent summer homes, with studios attached, and in these pictureful spots of their selection, each recurring period of the solstice finds them cheerfully ensconced. Among the happy art industrians who will betake themselves to fresher and more fruitful scenes than those afforded by the hot and grimy city, are the clever men and women whose plans for the summer are here chronicled in the order of their alphabetical succession.

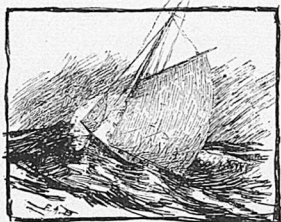


STUDIO OF E. M. ASHE.

A depicter of flowers and landscape, Agnes D. Abbatt is one of Gotham's most conscientious women artists. For her subjects Miss Abbatt does not go very far afield. The flowers she is so skilful in picturing are found for the most part in the old-fashioned garden attached to her home in Westchester—that quiet suburb of New York too little known by home-stayers. Tappan Adney, whose pictures of animal life and sporting scenes have frequently figured in the magazines, is off for a camp in the heart of a New Brunswick forest, where, sixty miles from a railroad, he may work with pen and brush without fear of

intrusion except by an occasional bear and the omnipresent black flies of the region.

A sketching expedition 'round about Parisian suburbs will occupy the time of Carol M. Albright, who sailed for the French capital in May. Mr. Albright will remain abroad until November. Chester Holmes Aldrich will visit and sketch various points of interest to him in the far West. Katherine D. Allmond will



STUDIO OF ED. A. BELL.

pursue her usual out-of-house work this year at Avon-by-the-sea, New Jersey, where she has a cosey little studio, which nestles in a grove of pines not far from the ocean side and within a short distance of a placid lake. J. Charles Arter has scheduled an extensive journey through Europe, starting from Paris. His plans embrace short trips about Norway, Sweden, and Russia. From the latter country he will go to London for a fortnight, and thence down to Venice. If this artist does not bring back a trunkful of studies it will be because

he has been more absorbed in sight-seeing than in recording what meets his vision. Roswell Bacon's summer atelier will have for a roof the clear blue sky of heaven and for walls the foliage of Connecticut woodlands. W. J. Baer, one of the popular art instructors at the Cooper Institute and Principal of the Antique class of the New York School of Applied Design for Women, will pass the summer at Chautauqua, where he will conduct the well-known Summer Art School of that place.

Fred. E. Bartlett, whose choice of paintable subjects runs to soldiery and instruments of war, will be busied with open-air studies in which the military folk of Madison Barracks, on Lake Ontario, will play important rôles.

The summer studio of Dan Beard is a solidly constructed log affair, perched on a natural terrace on the bank of Lake Tideiskung, near Rowland, Pike Co., Penn. Mr. Beard calls his big workshop in the woods "Moonblight," and within its rough hewn walls the artist can pose his models (who are mostly mountaineers) with the most appropriate surroundings. The house is patterned after a certain structure in which Dan Beard as a youth spent many happy hours down in old Kentucky. The building is two-storied, with a frontage of forty feet, and a little jutting balcony where one may sit in the evening and listen to the weird and plaintive notes of the forest birds. The interior arrangement includes great gaping fireplaces, old-time furniture, and a grill-room whose walls are decorated with ancient cooking utensils. This mountain-top atelier is an ideal place for an artist to while or work away the summer.

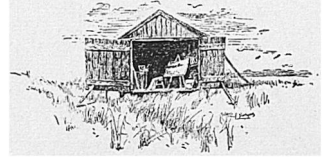
W. H. Beard and Mrs. Beard have arranged a summer's jaunt through Connecticut, New Jersey, Ohio, and the upper portion of New York State. Buffalo will be their final point of destination before returning to Knickerbockertown.

J. Carroll Beckwith, but a few months since returned from Egypt, is comfortably settled in his summer home and studio at Onteora, in the Catskills. An important artistic colony has been formed within a few years in this picturesque



WHERE ADA A. BREWSTER STUDIES.

locality. Mr. Beckwith thinks that, notwithstanding the multiple attractions of other lands, America is, after all, quite the best place to live in. Edward A. Bell obtains most of his pictorial themes during the summer from the deck of his stanch little yacht *Daphne*. His sketching ground extends along the eastern end of Long Island, bordering on the water. From June until November, Mr. Bell makes the *Daphne* his home and atelier, so that he is at times doubtful whether he should be put in the directory as a "tar" or a painter. Although usually identified with figure painting, this artist's mode of spending the warm months generally results in his painting landscapes and marines. "But," says he, "as I seldom use my sketches to 'work up' my studio pictures except as new material and ideas to be stored away in the brain, I believe it matters little what the routine is, so long as one is gathering material that is not all paint."



STUDIO OF ROBT. F. BLOODGOOD.

Hillary Bell, who is less renowned as a painter than as a writer for the press, is rambling about Europe with no definite destination in mind. He will doubtless return in the fall with an array of fine studies and a store of pleasant memories. W. Von Bibra, known as a portraitist of ability, will spend the summer in the Adirondacks in the vicinity of Blue Mountain Lake. Mr. Von Bibra has had a rustic studio in this charming region since 1884.

Like most of his fellow artists, E. M. Bicknell's real summer studio is provided solely by nature. Mr. Bicknell is one of our foremost painters of the sea and shore scenery, and, as is customary with him, he will sketch along the rugged Maine coast. The summer home and studio of Carle J. Blenner is in a small cottage of colonial style, which is near East Haven, Conn., within view of the Sound. Here Mr. Blenner will remain until the middle of August, when he will go to Newport, R. I., to execute a couple of commissions for portraits. From Fairhaven, Mass., M. Seymour Bloodgood sends word that he is in search of characteristic New England studies, and for this purpose will establish a temporary studio near New Bedford, Mass., from which place he will travel across the State to the Hudson River and spend the remainder of the summer in a quaint little village near Hudson, N. Y., known as Linlithgo. Mr. Bloodgood has but recently come home from a three years' absence abroad, and is more convinced than ever that American subjects are as well worthy of depiction as any others of the world. Robert F.

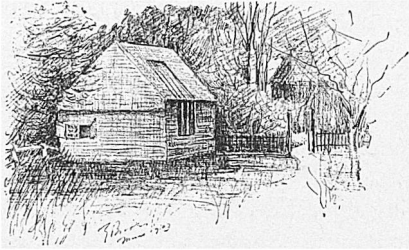


ATELIER OF CARLE J. BLENNER.

Bloodgood is accustomed to the natural life of the south side of old Long Island, and at various places in the vicinity of Quogue, or West Hampton Beach, this artist finds pleasant occupation in sketching and painting the sea and the birds which thrive near it. Mr. Bloodgood's summer studio is an

old fisherman's hut which stands among the sand-dunes near the ocean—a delightful and convenient atelier for the pursuit of those studies in which Mr. Bloodgood finds deepest interest. M. De Forest Bolmer, whose pictures of nature's rugged side have delighted gallery frequenters for many years past, has set out upon a tramping expedition along the fine bold coast of Labrador, and in this storm-torn territory Mr. Bolmer anticipates the discovery of excellent material for his busy brush.

Joseph H. Boston, who lives in Brooklyn, N. Y., and exhibits his clever productions all over the country, will conduct a summer school of art this year at Crystal Brook, Port Jefferson, L. I. The place selected by Mr. Boston is fifty-eight miles from Brooklyn, and is a beautiful spot of one hundred acres. J. Edward Barclay is in Paris, and from that city will go to London before the close of the season. When in England, Mr. Barclay's leisure time is spent at the Castle Hotel, Hick-



SUMMER STUDIO OF EDWARD BROOKS.

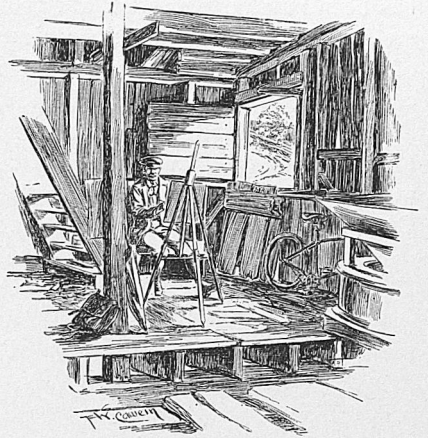
stead, which is the last of the old English inns on the famous Brighton coaching road. Miss Ada A. Brewster, who comes from San Francisco and has not been in New York long enough to make her work familiar to picture viewers, is one of those artists who find vast stores of paintable material scattered along the outlying districts of the great metropolis. Indeed, she will go no farther away from town this summer than the pretty rural lands along the Bronx River, which, it may not be generally known, is within an hour's journey of Madison Square. Miss Brewster's summer studio will be for the greater part of the season an artist's white umbrella and a camp-stool.

That skilled depicter of colorful sea-scenes, A. T. Bricher, will sketch the sailing craft found along the Staten Island shores, and later in the season will paint the charming scenes rampant upon the Massachusetts coast. Mr. Bricher will visit such points of interest as Nahant, Beverly, Plymouth, and Cohasset. Lake George is the chosen resort of J. B. Bristol. In the grand scenery of this inspiring region Mr. Bristol will have no lagging hours to waste. In his permanent summer home—which, of course, includes his atelier—at Farmington, Conn., Edward Brooks may be found hard at work in reflecting the fair face of Dame Nature. As can be seen by the accompanying sketch, Mr. Brooks' studio is primarily a workshop, and therefore more useful than picturesque, which does not, however, destroy interest in the arrangement of its contents. Maria Brooks, whose pleasing portraits of little girls in old-time toggery have made her name familiar in exhibition halls, will remain in New York for the greater part of the summer, with the intention of completing certain commissions at an early date in the fall, when she will probably visit the World's Fair. J. G. Brown, the paintorial Homer of the picturesque street urchin, has a fixed custom of going wherever he can find the types of old men and women of the country, which he depicts during the summer as a relief from the painting of city arabs. Mr. Brown will probably be found among the homely folk of the Catskills, where his cheery presence and familiar color-box have often before been cordially welcomed. The largest window of a country house, or the shaded veranda of a summer hotel, will be sufficient to the artistic needs of that promising young illustrator, Charles J. Budd. Not possessing a warm-weather workshop, Mr. Budd



A PORTABLE STUDIO.

will wander wherever his fancy directs, which during July will probably lead him through Rensselaer County, New York, and in August to Racine, Wis. After a short stop in Chicago, Mr. Budd will blossom forth with refreshed industry in his New York studio, from which so many clever monochromes have recently gone out to the magazines and weeklies. R. F. Bunner is visiting the paintable scenes of the farther coast of Jersey, from which region he goes to New London, Conn., in the hope of finding natural treasures for artistic translation. Gay Newport, R. I., will harbor no small number of artists during the season, and Mary Buttles, whose thoughtful work is finding wide appreciation, will be among them.



F. W. CAWEIN'S CORN-MILL STUDIO.

Bruce Crane will sojourn in the Catskills from June until December, painting the varied presentments of nature with the wonted grace and forcefulness that have made his name a synonyme for excellent landscapure. Frances S. Catlin will be one of the merry though studious company which Frank V. Dumond has taken to Europe, for a continental sketching tour, and a period of study in Paris. Miss Catlin is enthusiastic over the trip, and believes that much good material for future pictures will be brought back by the observant band of artistic wanderers. A painter of delicate fancy and an easy technique is Charles C. Curran, who will spend a month in Chicago, after which he will go to Southern Ohio, and return to New York about November 1st. C. E. Cookman, a native of Ohio, will visit his home in the central portion of that State this summer. Excellent suggestions for such figure pieces as he enjoys painting are found near the artist's natal spot. The sketching resort of M. Colin, an open-air worker of repute and skill, is the ancient barn of a farm settlement in Hughsonville, N. Y., (a place too insignificant to be on the maps, but abounding in pictorial wealth and distinction,) and when the weather does not permit him to paint directly in the open, Mr. Colin can sit inside his spacious studio and catch such fleeting effects as impress him with their importance. A portion of the present summer Mr. Colin will spend in Dutchess County, N. Y., at a country place nine miles south of Poughkeepsie, where the country brims with scenery attractive to impressionable eyes.



C. E. COOKMAN'S STUDIO.

Esther L. Coffin will be one of the great army of artist visitors to the Chicago Exposition, though she will first visit Cape Cod. André Castaigne, whose strengthful work in black and white has adorned the pages of *The Century Magazine* for many months past, has returned to his Parisian studio after a brief visit to this country, and will go from Paris to Corsica, where he will live and work during the long days of the year. A. J. Conant will visit the scenes of his youthful joys and sorrows among the Green Mountains of Vermont, and will mingle work with reverie and rest, under the grand influence of looming peaks. Cassius M. Coolidge

has been much engaged of late in an effort to introduce the bicycle in the realm of art, and has made "wheeling pictures" a specialty. Mr. Coolidge goes in search of subjects astride a noiseless glistening circle, and his rapid steed is his constant companion in the weeks of warmth and lavish sunshine.

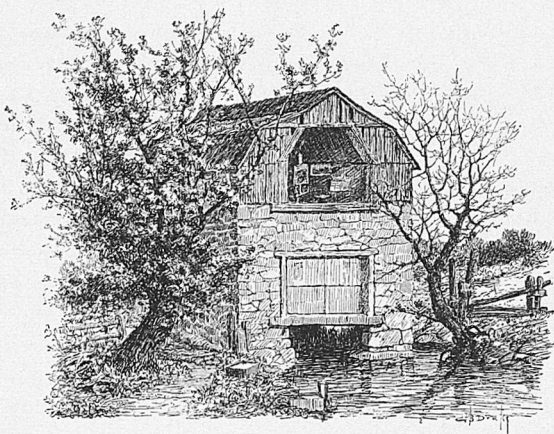
Thomas B. Craig, a landscapist of studious trend and careful endeavor, declares himself a roving bachelor artist who does not locate himself in any fixed summer atelier, and so drifts just where the character of the country attracts him. Colin Campbell Cooper will turn to good account the jagged rocks and sloping shores of the Connecticut coast between Stonington and New London, which in his estimation is the finest sketching ground in America. Fred. W. Cawein, who is forging to the front as an illus-



STUDIO OF F. DE HAVEN.

trator of considerable force and fertility of fancy, is an enthusiastic wheelman, and will travel on a bicycle through Kentucky this summer, eventually locating in an old deserted corn-mill, where he has established a quaint and roomy studio. The abandoned mill stands in a most picturesque part of the country. Inspiration should come at the artist's beck and call, under such romantic conditions as Mr. Cawein has found. Walter Clark has a studio at Brookhaven, L. I., and here for the past three summers he has worked and played to advantage: he will go to Brookhaven again this year, and repeat with new delight the general experiences of last season. Rosalie L. Gill is at Neuilly, just outside of Paris, and here this young and talented artist has been engaged upon a portrait of Miss King, the beautiful daughter of General King, our consul at Paris. E. Daecke has gone to the Exposition of the Windy City, and will bring back a portfolio of sketches of the Fair grounds and the people who haunt them.

Francis Day will remain in his home at Nutley, N. J., which is far enough from the "madding crowd" to be verdant and peaceful, and sufficiently near to the metropolis to be convenient and comfortable. At Moosehead Lake, Maine, G. B. Drake will sketch, fish, and shoot the summer away. Mr. Drake is fortunate in the possession of an old stone structure which he utilizes as a studio, and, besides a large capacity for enjoying this life, he appreciates a good fish story and is a Nimrod of a large and healthy stripe. Frank De Haven will spend most of the summer at York Cliffs, Maine, where, with an uninterrupted stretch of the Atlantic at the front and the thick woods at the back, he has pitched his tent and looks forward to many delightful days of sketching and painting. Mr. De Haven, in describing the spot he has chosen for a summer studio, says: "The place seems to hold everything for



WHERE G. B. DRAKE SPENDS THE SUMMER.

the landscape and marine artist." Miss M. R. Dixon, who has won much distinction in the delineation of character, has planned an extensive sketching trip to Concord and Gloucester, Mass., ending the season at Spring Lake, N. J.

At Townsend, Mass., Leonard M. Davis finds picturesqueness in plenty, in close company with the tender and gently stimulative scenes of his birthplace, and there he will while away the warm weeks in pleasurable work. Herbert Denman will do open-air work among the plains and rolling hills about East Hampton, L. I., and will return to town with more of those gems of womanly beauty in settings of natural verdure which make his canvases delightful. In a beautiful spot in the Blue Ridge Mountains of North Carolina, four thousand feet above the sea-level, are Elliott Daingerfield's cottage and studio, which he seeks each summer. He is a persistent warm-weather worker, and finds unique and splendid studies in the local landscape and the field laborers. M. F. H. De Haas will spend the heated term at Marblehead Neck, Mass., with his family, making occasional excursions from there to other parts of the New England coast, and gathering in out-door work further material to enhance his fame. Walter Douglas, who has recently taken the late studio of De Scott Evans, chooses the Connecticut coast in the vicinity of Stonington for the scenes of his summer work. In shady nooks about her home at West New Brighton, Staten Island, and especially a corner of a wide piazza which has been fitted up and christened "Mosquito Cage," are the places where Mrs. Georgina A. Davis, the illustrator, will ply her brush.

H. G. Dearth is another artist who finds the country about East Hampton, L. I., congenial to his tastes. He has a studio there which he occupies from June until the autumn. M. H. Duryee will this summer return to her atelier in Stratford, Conn., which has been abandoned for two years while the artist was making a European sojourn. Scenes of Holland, Germany, and Switzerland will engage the attention of William J. Delmar until next November. At Muskoka, on Georgian Bay, Canada, Mrs. M. E. Dignam has an atelier where she will pass this summer. The itinerary of Henry Newburg includes a two weeks' jaunt among the big hills of Sullivan County, New York, a couple of weeks in New Jersey, and a visit to his home in Richmond, near London, England. Joe Evans will seek exhilaration, inspiration, and material, amid the vales and mountains of old New Hampshire. As is his yearly wont, Hugh M. Eaton will go in quest of artistic material and trout in the lake districts of Maine, travelling by canoe, and camping where nature reveals herself in some rich draping. The bowers for study and for work which nature weaves from vine and tree are the ateliers preferred for summer by A. Edmonds, who this year will seek them in the ancient Adirondacks. C. Harry Eaton is one of those true artists who can ever continue to discover fresh and rich beauties in familiar haunts. Leonia, N. J., is the spot which charms him, and in his permanent studio there he will work, with his wonted zeal. The country about Elberon, N. J., abounds with material stimulative to painters, and G. A. Evans has a studio there in which he will work this summer, with occasional sallies



STUDIO OF M. H. DURYEE.

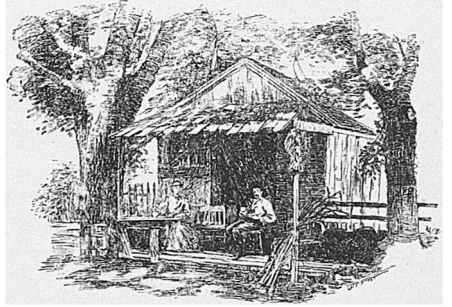


BENJAMIN EGGLESTON'S STUDIO.



SUMMER HOME OF G. A. EVANS.

F. Edwin Elwell, the sculptor, will go as usual to his country seat, "Shawme Farm," Sandwich, Mass., a very old and picturesque place, where the poet of the chisel rests and works. An airy old house, the back windows of which overlook some gorgeous scenery on Lake Erie, is the summer studio of Benjamin Eggleston. It is near Geneva, Ohio, and the vicinage affords an abundance of material for genre and landscape work. J. William Fosdick revels during summer time in an historic locality, on premises made famous in history and fiction, and to add to his artistic joy he has pitched an artist's camp as remarkable and as interesting as its surroundings. His warm-weather studio is a corn-crib, which stands on four posts, with the usual inverted tin pan over each support, serving to keep out mice and to make an interesting adornment to each nether corner of the structure. Mary Hallock Foote will go with her children to Coronado Beach, San Diego, Cal., and employ

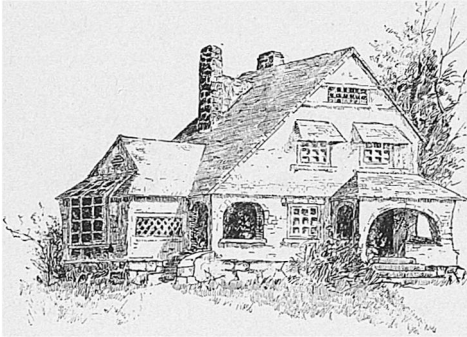


ATELIER OF J. WILLIAM FOSDICK.

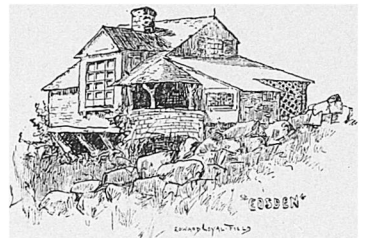
her pen and pencil in transcribing some of the beautiful and interesting facts of life in which that place is wealthy.

The studio of Edward Loyal Field, at Arkville, N. Y., has been the scene of many busy, happy days and of much excellent work. It will receive him again this year and bathe his fancy with its hallowed memories while he paints. Harriet C. Foss seeks the salubrity and scenic grandeur about San Gabriel, Southern California, where she will do "plain air" work almost exclusively. August Franzen will search

out impressionistic pictures among the Shinnecock Hills. Frank Fowler and his wife, Mary B. Odenheimer Fowler, have a studio at the art settlement in Nutley, N. J., where the principal work of each is accomplished. Late in the summer Mr. and Mrs. Fowler will make a trip to Europe. Clyde Fitch is going across the salty pool, and, according to his own statement, is "going to drift, I don't know where." Those who know him understand this to mean that he will have a good time and accomplish some good work. Jared B. Flagg, after a trip to Chicago and a visit at Superior, Wis., will seek entire rest on the coast of Maine. W. C. Fittler is one of the busiest of artists, and expects to be

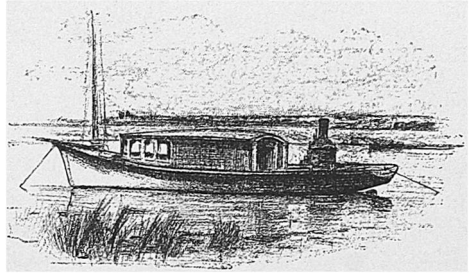


AN ARTIST'S IDEAL.



WHERE E. L. FIELD PASSES THE SUMMER.

kept in his town studio a great part of the summer, but he will spend a few weeks sketching Bucks County, Pa. Daniel C. French, the eminent sculptor, spends a considerable part of the summer in his quiet studio at Concord, Mass., where, in a building twenty by forty feet, hid among the apple-trees, he toils at his art. C. D. Gibson not only does famous work, but does a great volume of it, and when he leaves town in summer, seeks a rest than which no man's is better earned. Yet he cannot entirely escape warm weather work, and this year his wonderful pen has been finding subject matter in plenty at the Chicago Fair. From the western metropolis the illustrator will go to a drowsy borough named Marion on Buzzard's Bay. The dog-days studio of Francis T. Gilling is in Delaware County, where in bygone days he has turned to splendid account the time which others idle away. Artist Gilling is so busy this summer that he must be near his city atelier, and scarce expects to see his rural workshop. He will probably take quarters somewhere near Congers, in Rockland County. For this summer's work, F. G. Green, the figure painter, will go to the Isles of Shoals. He has an aptness for making his work and recreation so reënforce each other as to get their best benefits. Edward Gay goes sailing and steaming in search of landscapes that are paintable and pleasure that is recreative. His steam-yacht, the Gitche Gumme, is a floating studio and also a haven of pleasure for his friends. This year he will run through the Sound, up the Hudson, and later through the Erie Canal to some old haunts of his on the Mohawk. The fishermen of Block Island will furnish studies for D. J. Gue during the vacation period. He works in the fishermen's cottages and under the white umbrella.



STUDIO OF EDWARD GAY.



WARM-WEATHER STUDIO OF F. T. GILLING.

The south of Ireland and Paris will engage the attention of H. S. Watkins, who has a persistent appetite for hard work and good work, which tells in his canvases. Robert Gordon Hardie has, as usual, several portraits under way. After a trip to Chicago, where he and Mrs. Hardie will be the guests of Mrs. Hardie's father, Senator Cullom, the artist will go to his native place, Brattleboro, Vt., where he has a summer house and studio. A. Hencke, the illustrator, is in Chicago, where he is busy in an artistic way with World's Fair work. On Mount Winaidin, in the Shawangunks, eighteen hundred feet above Ellenville, is the interesting out-of-town studio of E. L. Henry, who is the owner of a choice collection of curios which often is of aid to his fellow-artists. An enchanting spot in Plymouth Meeting, Montgomery County, Pa., is where Thomas Hovenden has his summer atelier. Charles Howard



C. A. HULBERT'S STUDIO.



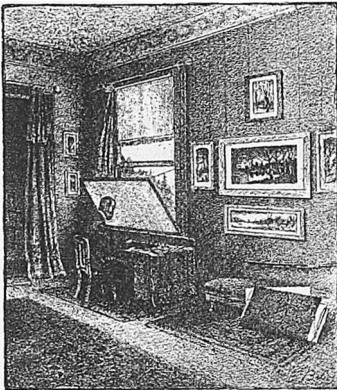
STUDIO OF ALFRED KAPPES.

Johnson, probably the most industrious of our illustrators, will go to the Adirondacks for the summer, and in the early fall will take a trip across the big pond and remain abroad for a limited time.

Ella Condie Lamb has a summer studio on the Palisades, overlooking the Hudson River, opposite Yonkers. The studio is a commodious affair, available not only for landscape and portrait work, but also for large decorative canvases, in which kind of work Mrs. Lamb is much interested. Benjamin Lander will spend most of the summer time at Nyack, N. Y. Toward the close of the season he will make a sketching trip to the Niagara frontier and climb up the Ramapo Mountains. Arthur Lumley has a studio in the Pocono Mountains of Pennsylvania, where, amid primeval picturesqueness and an atmosphere redolent with rusticity, he works and plays with alternating delight. Mr. Lumley finds in the locality of his studio the types he is fond of portraying on canvas. Constant Mayer flees New York for the pleasures of a European summer as soon as the sun begins to assert itself. Stanley Middleton owns a portable studio in the shape of a white



STUDIO OF DANIEL KOTZ.



BENJAMIN LANDER'S ATELIER.

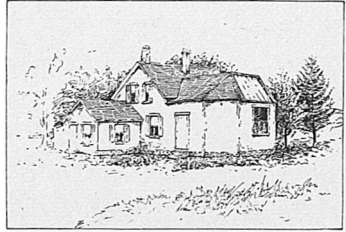
umbrella, and he may be found beneath its protecting surface at various points in the Catskills, but chiefly at Stamford. M. L. Macomber will pass the summer in Waverly, Mass. At Stout Oak, in the northern part of Westchester County, N. Y., Mr. C. M. McIlhenney will spend a greater portion of the year. B. N. Mitchell's summer studio can be easily carried on one's back, for it does not consist of much more than a traveller's sketching kit. A. T. Millar has his studio in the little "art village" at Shinnecock Hills, Long Island. The summer studio of William M. Chase is at the same place, and a shoal of art students may be seen in every direction dotting the landscape with their costumes and sketching paraphernalia. J. A. S. Monks, a portraitist of sheep and landscapes, is at Franklin Park, Boston, where two hundred sheep are placed at his disposal for sketching purposes. F. D. Millet, director of decoration at the Columbian Exposition, will be denied the pleasure of a summer in his cosy studio in Broadway, Worcestershire, England, near which place live E. A. Abbey, our greatest illustrator, and Alfred Parsons, who makes poems with a camel's-hair brush. In the little village of East Hampton, L. I., Edward McDowell has found a quiet spot wherein he can work uninterruptedly. Clara McChesney is travelling in the land of dikes, and



ARTHUR LUMLEY AT WORK.

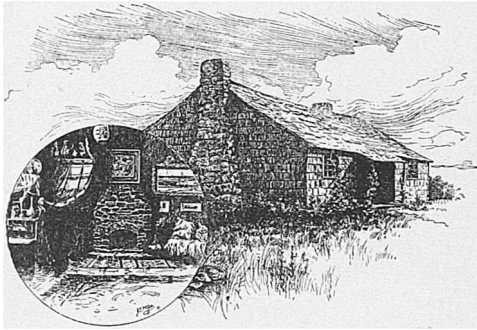
will set up her studio during the summer in Laren, a typical Holland town. Mrs. Flora T. McCraig is at work in the Canisteo Valley in Central New York, and here among the hills she finds agreeable employment for her artist's tools. Burr H. Nicholls and Mrs. (Rhoda Holmes) Nicholls will go sketching in the neighborhood of East Gloucester, Mass. Andrew O'Connor, the sculptor, will go during the heated term to a suburb of Worcester, Mass. To Montague, in the same State, C. Austin Needham will go for his out-of-house study, and an old barn has been fitted up for his purposes of picture-making.

Leonard Ochtman is installed in his regular summer home at Riverside, Conn., where he will remain until the snow flies. Henry G. Plumb visits his native place—Sherburne, N. Y.—this year, and will pass many hours in the open. John J. Peoli has a farm at Lake George, but lives in his summer home at Sandy Hill, N. Y. Mrs. R. Clark Pratt is employed with pencil and brush at Stony Creek, Conn. Her work is of an honest and careful nature, and holds promise of great future development. Caroline W.



M. L. MACOMBER'S STUDIO.

Pitkin is another woman painter of whose work much may be said in praise. Miss Pitkin is summering at Woodstock, Vt. The productions of Ella F. Pell are characterized by soundness of drawing and directness of treatment. Miss Pell goes to Dunraven, in the Catskills, this year, in which place nature is richest and most generous in her charms. Étapes, France, is the destination of William E. Plimpton, and in his studio there this artist will remain at least a year. Charles H. Pepper will also go to France this year,



A. T. MILLAR'S SUMMER HOME.

but will probably remain in fair Paris most of the time. Clever among our clever picture-makers for the press is C. H. Provost, who will while the heated months away in study at Locust Valley, L. I. Mr. Provost will go over-seas in the fall. W. Merritt Post, who keeps in sympathetic touch with the moods of nature and interprets her with a sensitive and unerring hand, will locate his sketching preserves around Westbrook, Conn., and study the combination of hill and river scenery which is riotously beautiful in this section.

To the wild and woolly west—that is to say, to Chicago and the Fair—Walter L. Palmer, who has made a reputation through close adherence to the small facts of landscape arrayed *ensemble*, will betake himself for the fervid days, and bask in the eye-tickling objects of Jackson Park. G. A. Reid's studio is in the midst of the Catskills, at Onteora, near the little village of Tannersville. His studio is mixed in design, having something of the English cottage exterior, and Dutch interior adapted to modern requirements. A simple and rustic effect is carried out, in keeping with the general style of

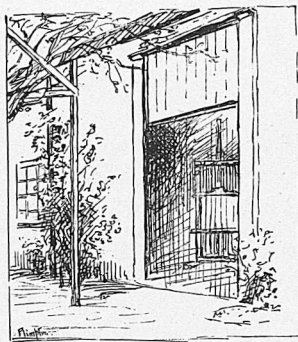


A. D. O'CONNOR'S SUMMER WORKSHOP.

the cottages at Onteora. It is built to be not only cool and airy for summer, but warm for winter, should the artist desire to spend a winter making studies of the snow. W. A. Rogers, whose work with the pen is known to a million readers of the illustrated magazines, will add his name to the long list of World's Fair visitors, and will turn into pictures whatever greets his eye and seems fitting to his artistry. Away up in the Shawangunk Mountains the old homestead and usual



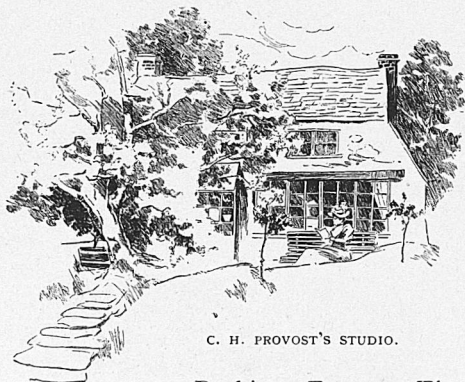
STUDIO OF ELLA F. PELL.



W. E. PLIMPTON'S WORKING "DEN."

summer atelier of Clara Ruge is perched among the verdure. This year, however, Far Rockaway will present its landscapic attractions to this artist, who will be certain to utilize them well. F. T. Richards will decamp to Maryland, where, along the Susquehanna and Chesapeake, he looks forward to a deal of industry in an art way. Morgan Rhees is of a roving disposition, never remaining in any one place for more than a season.

Ilona Rado declares that certain aspects of nature about the eastern end of Yonkers, N. Y., are strongly reminiscent of the famous forest of Fontainebleau,



C. H. PROVOST'S STUDIO.

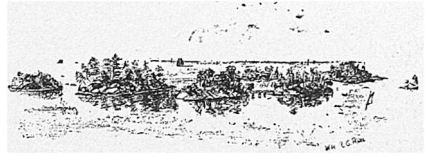


SUMMER STUDIO OF H. G. PLUMB.

near Barbison, France. The scenes the like of which enthused Millet and Rosseau are here in this Hudson River town, which is after all but twenty and odd minutes from New York City. And in this pretty place Miss Rado purposes passing the summer. Guy Rose is in the Catskills, and September will see him embarking for France. William M. J. Rice will seek things paintable at Claremont, N. H., and probably at East Hampton, L. I., also. Harry W. Ranger is, as he admits, a chronic wanderer, and the habit is a healthy one for an artist. The summer studio

of the moment used by Mr. Ranger is a vacant room over a country store. Frederick Remington will work this season in his home at New Rochelle, N. Y. In the fall he will go to the rugged Northwest—probably Idaho. Mr. Remington only recently returned from Old Mexico, and is up to his eyebrows in the

sort of work that has made him famous. P. E. Rudell is permanently located at Greenwich, Conn., where his home, "Rockledge," boasts of a comfortable studio, from the window of which one can look twenty miles across Long Island Sound. The scenery found in this locality is, according to Mr. Rudell, equal in beauty and variety to any famed abroad. F. H. Richardson is at Newburyport, Mass., and will go to Paris some time before the end of the sweltering period. T. Addison Richards will go this year, as he has done heretofore, to Dingman's Ferry, Pa. His studio at this place is the close-arched trees and purling wood streams. Flat-



"THE THIMBLES." SUMMER HOME OF MRS. R. C. PRATT.



ILONA RADO'S STUDIO.

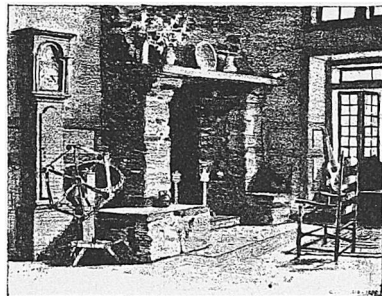
lands, L. I., is not a place meriting extravagant praise from seekers after natural beauties. But Harry Roseland has set up his studio there, and, when old Sol grows intolerant, Mr. Roseland will make for the cooler atmosphere of verdant Vermont.

At Ridgefield, Conn., George H. Smillie and his wife, who, by the bye, is a talented painter of floral subjects, pass the summer in quiet study and recreation within their venerable old studio. Of the quaint old house Mr. Smillie says: "It has had its own little history. It stands near the house, back a bit from the street, under the shade of some old apple-trees, with odorous syringas, honeysuckles, and roses peeping through its doors and windows. When this century was young our house was built by a well-to-do merchant of the locality. In all of its details it shows the nice feeling for graceful proportion and elegance of line possessed by the designers of those days—a taste derived from the earlier colonial period—and their appreciation of substantial workmanship. The house remains essentially as I found it, and where I have had to renovate I have carried out the work on the old lines, preserving its purity in every particular."

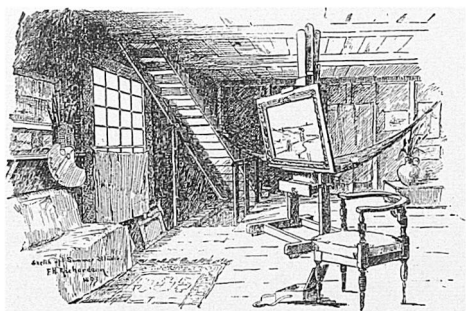
"Somewhere in the Catskills" is the summer destination of T. S. Sullivan, whose deft little drawings are becoming a longed-for delight to readers of *Life* and other high-class publications. Médora Saltus has sailed for Europe to further pursue her studies in the field of art. James D. Smillie is "footing it" about the big



STUDIO OF G. A. REID



INTERIOR OF G. A. REID'S STUDIO.



SUMMER STUDIO OF F. H. RICHARDSON.

Tyler will seek marinic material along the Connecticut shore. Abbott H. Thayer is at Dublin, N. H. Kruesman Van Elten is off for Holland. Charles A. Vanderhoof will set up a summer studio in the Highlands of Navesink, N. J. Mary U. Whitlock will live in a stone-walled studio near Crosbyside, Lake George, N. Y. Irving R. Wiles will spend the summer at Silver Lake, N. Y., and later in the season "take in" the World's Fair. Henry O. Walker is at Cornish, N. H. Mt. Washington, Md., is harboring S. Edwin Whiteman. Otto Wolff's favorite country resort is at Milford, Pike Co., Pa. Francis Wheaton will study sheep in the pasturage. C. Whitmore will go to Upper Saranac Lake in the Adirondacks, a locality that furnishes an overwhelming abundance of material for the landscape painter. T. W. Wood, president of the National Academy of Design, has a studio in Montpelier, Vt. Henry C. White will sketch at Waterford, Conn., within view of the Long Island Sound. Lee Woodward Zeigler, a talented and improving illustrator, will seek recreation and sketching material round about Dover, Del.



P. E. RUDELL'S STUDIO.

Hutchens will accomplish some work in black and white, besides out-of-house work in color.

C. E. Proctor will accomplish much out-of-door work—fate being kind to him—at his paternal home "Lochada," in Sullivan County, N. Y.

Frank O. Small, skilful as he is industrious, will be detained, by the pressure of his commissions, in his city studio on Pinckney Street, Boston.

Among the artists whose summering spots were not decided upon until late in the season but who are now

continent across the brine, though his summer studio at Montrose, Pa., is waiting for his occupancy. William Sartain will go to Point Pleasant, at the mouth of the Manasquan River, N. J. Henry P. Smith has his studio in Waterford, Conn.

Edwin H. Blasfield will pass the balmy months at his usual resort, Seacomet Point, Little Compton, R. I.

Louis C. Tiffany is at Cold Spring Harbor, N. Y. Wordsworth Thompson is in his studio at Summit, N. J. James G.



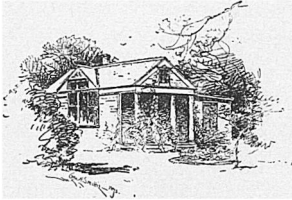
MORGAN RHEES' PAINTING TENT.

Frank T. Hutchens will pass the bright hours of the coming "heated spell" at his regular out-of-town studio and home, "Hutchens Cottage," which stands on the banks of Canandaigua Lake—one of the most beautiful of New York's inland chain of lakes. And here Mr.

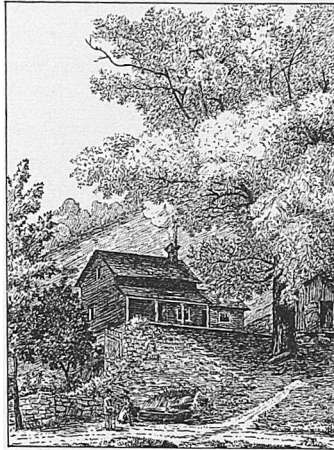


PUNT STUDIO OF HARRY ROSELAND.

afield or afloat, or at least are preparing to leave their town quarters for an outing, are Kenyon Cox, Warren B. Davis, Frank V. Du Mond—who has gone abroad with his class of students—F. C. Gordon, William Sergeant Kendall, Louis Loeb, H. Siddons Mowbray, Clara W. Parrish, Edward Penfield, Victor Perard (who is at Mount Bethel, N. J.), Henry Prellwitz, A. C. Redwood, Augustus St. Gaudens, Henry B. Snell, Maud Stumm, C. B. Templeman, and the majority



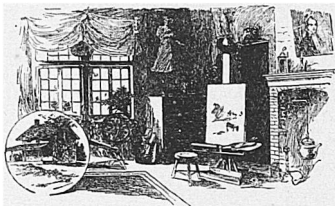
GEO. H. SMILLIE'S STUDIO.

NEAR THE STUDIO OF C.
WHITMORE.

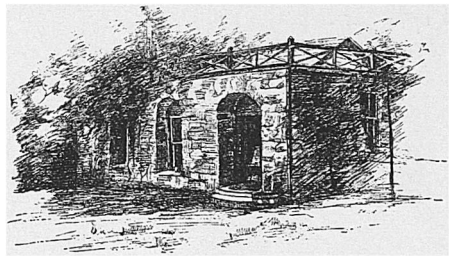
MRS. CLARA RUGE'S SUMMER STUDIO.

OLD COLONIAL DOORWAY OF
GEO. H. SMILLIE'S STUDIO.C. WHITMORE'S SUMMERING
PLACE.

of professional painters and art students who make the city their home during the cold months. It is a great delight to be able to work out-of-doors when the thermometer boils, and unfortunates walled in by their labors can at best accomplish indifferent results, while the artist with the breezes playing about his easel and protected from the sun's heat by his white umbrella can become wholly absorbed in his work regardless of depressing atmospheric conditions. Like all humanity the artist has his trials, but in the summer the clear-headed painter-



STUDIO OF FRANCIS WHEATON.



MARY U. WHITLOCK'S STUDIO.

man throws care to the winds and betakes himself to places where strife is not, and life runs smoothly on to the general end.

Other art-makers who have prepared themselves for work or play in the country, or who are bound to their easels and brushes by pressure of work, and whose outings will be sweet, if short, are George Wharton Edwards, H. C. Edwards; Percy, Leon, Paul, Peter, Thomas, Annette, Emily, and Edward Moran; F. G. Atwood, J. Carter Beard, M. J. Burns, G. E. Burr, Clifford Carleton, Mrs. C.



WORDSWORTH THOMPSON'S WARM-WEATHER ATELIER.

wander very far away from his Philadelphia studio. Mrs. Alice Barber Stephens will be much occupied during the summer near the Quaker City. A. B. Frost, who is an all-the-year-round ruralite, will work and play as usual at Convent Station, N. J. W. Granville Smith will probably go abroad for a few months. C. A. Hulbert will conduct a summer school of art at Avon-by-the-Sea, N. J. Miss F. Willard will study nature in the Catskills. E. M. Ashe is the happy owner of the snug, cool, and picturesque painting-room, for summer work, printed on page 209. In a cheery, stone-walled studio, on a New Jersey hillside, Daniel Kotz pursues his study of the beautiful when the sun is hot. Brittany peasants will appeal to the pencil of Aug. B. Koopman this summer. In a well-lit cabin of logs Alfred Kappes, painter of negro character *par excellence*, is passing the season. Everywhere our artists are busy and happy.

The mild passion of our painters for some sort of summer studio is to be encouraged, though it would seem that the passion is at its full period of fervency. Not a few summer ateliers are mere barns and windmills, though most of them contain within rich furnishings, useful as well as beautiful. The studios described are among the finest in the country, and the illustrations which accompany the text are eminently interesting, being in each instance especially drawn by the artists themselves.

B. Coman, Julian O. Davidson, T. de Thulstrup, James Fagan, Charles Graham, Archie Gunn, W. H. Hyde, Max F. Klepper, Fred. Morgan, H. D. Nichols, Charles Parsons (whose summer house is at New Milford, Conn.), Mrs. E. M. Scott, W. T. Smedley, W. P. Snyder, George Varian, R. F. Zogbaum, T. V. Chominski, B. West Clinedinst, J. H. Gates, W. P. Hooper, W. A. McCullough, A. McVickar, Peter Newell, Dan Smith, F. B. Schell, and H. M. Wilder. Stephen J. Ferris will not



SKETCHING GROUNDS OF OTTO WOLF.



OTTO WOLF'S SUMMER HOME.



STUDIO OF HENRY C. WHITE.



A CANADIAN'S SUMMER STUDIO.